

LOGAN'S RUN NOTES

COMPARISON OF TWO GOODMAN SCRIPT EDITS AND NOLAN-JOHNSON SCRIPT TO FINAL CUT OF FILM, WITH GENERAL COMMENTS, GOOFS, ETC.

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PREFACE

This essay is intended to be an aid to those who are fans of the film Logan's Run (MGM, 1976). It restricts its treatment to various scripts for the 1976 film and to the film itself. Those interested in comparisons with the original book or the TV series are directed to Roger Wilcox's "The Highly Unofficial *Logan's Run* FAQ" (see [6] at Appendix). The present file is divided into the following sections:

SECTION 1. COMPARISON OF FINAL SHOOTING SCRIPT TO RELEASED FILM. A comparison of the 4/30/75 David Zelag Goodman (DZG) script (abbreviated herein as "SCR") with the actual final cut, released film ("LR" = "Logan's Run"), which I have transcribed under a separate file (abbreviated herein as "XSCR"). The source of the 4/30/75 Goodman script is Steve Grimes' scan, originally posted on his site "Scattered Reviews", which was described as the "final shooting draft" (though this description doesn't appear on the document itself). Steve's site was defunct as of this writing, but a backup copy can be seen at the Wilcox site (see [1] at Appendix). This digitized "4/30/75" script actually includes change pages through 8/13/75.

SECTION 2. COMPARISON OF EARLIER DRAFT SCRIPT TO FINAL SHOOTING SCRIPT. A comparison of the 4/30/75 DZG script (SCR), as above, with an earlier revision of the DZG script (DZG #1) dated 10/21/74 with change pages through 2/25/75.

SECTION 3. COMPARISON OF ORIGINAL NOLAN-JOHNSON SCRIPT WITH THE PRODUCED SCRIPT/MOVIE. A short comparison of the 2/21/67 Nolan-Johnson (N-J) script (second draft) with what ended up as "Logan's Run" (script and movie).

SECTION 4. GOOFS IN LOGAN'S RUN (RELEASED FILM, MGM, 1976)

SECTION 5. THE TIME PROBLEM IN LOGAN'S RUN

SECTION 6. RE-CREDITING THE UNCREDITED

SECTION 7. LOGAN'S RUN NOTES WRAP-UP

APPENDIX. URL references in text

The general attack is to start with the film, then work backwards through the final shooting script, an earlier draft, then to Nolan-Johnson, the original inspiration. In the first comparison, I have also occasionally added references to comments from Michael York (Logan), Michael Anderson (Director) and Bill Thomas (Costume Designer) gleaned from the Special Edition LaserDisk (SE-LD) release of October 1997 (also on DVD as of September 1998). Abbreviations for character names herein are the same as in the XSCR. The ones used here are:

L	=	Logan 5
F	=	Francis 7
J	=	Jessica 6
C	=	Computer
OM	=	Old Man

There was much on-site editing as filming progressed, as well as the infamous cuts that were done in post-production (and after pre-screening) to trim the total length to 2 hours, and to ensure a PG rating.

To detail every single difference between SCR and film (or between different edits of the scripts) would be very tedious and beyond anyone's attention span to wade through — including my own. Thus, I have undertaken to highlight only those areas that made a difference in how we perceive the film — things that affect concept, plotline and the like, and which show the creative evolution of this intriguing SciFi story.

All opinions expressed are purely my own. I claim no special or unique knowledge of the materials involved. The purpose of this is to aid research and to stimulate discussion, especially in view of the new interest in Hollywood for a movie re-make. See Nolan in the gatefold of the SE-LD, and the "Logan's Run Remake News and Updates" webpage (see [7] at Appendix) for latest news and rumors. If there are any demonstrable errors of fact, I would appreciate knowing.

"LOGAN'S RUN . . . IT'S DUMB, BUT FUN!" Here goes . . .

SECTION 1. COMPARISON OF FINAL SHOOTING SCRIPT TO RELEASED FILM

SCR	XSCR of LR	COMMENTARY
=====	=====	=====
—	Intro. text	This text not in SCR. This is the only explicit indication as to why the City even exists. As we will see, this intro. in effect covers an awful lot of ground, owing to the lack of any detail in the remainder of the film regarding the City and its denizens. It was supposedly added on due to the preview in San Diego in May 1976. Uses secondary spelling "carrousel", though the SCR uses "carousel" wherever referenced, with the exception of 3 places.
Intro. note	—	SCR states the crystal will be in the left hand of all characters. This supercedes several subsequent refs. to the crystals being in the right hand. Oddly, mention of lifelocks being in the left hand is still present at SCR 63X2, 125 and 306. No mention of clothing; according to the commentary track, Thomas was allowed to develop this theme, the idea that the City denizens' clothing would match their lifelocks.
1-2	1	SCR has "moon and stars", not visible in LR.
4-16	—	The first of the 3 scenes deleted from LR. SCR has "elevator" element here not used in LR elsewhere until the scene just before Box. Note 12-16 of SCR where the crowd yells and applauds F. This crowd reaction shows something of the ethos of the City, valuable info. virtually non-existent in LR. Most of the people are evidently "true believers" who agree wholeheartedly with Sandman

methods. This would have given LR a slam-bang intro and helped set up the Carousel scene. SCR 16 match dissolves into the beginning scene of LR.

- 19X1, X2 2-6 L is identified as 25 (years old) in SCR. Also says 3 infants in Nursery (only 2 in LR). Dialog about terminated runner deleted in LR (continuity). SCR has L call baby "idiot" (establishes callousness). Oddly, LR has L think it will also be a Sandman, but SCR only says baby is a "Sandman son". LR, F: "he's not yours anymore" missing from SCR. SCR has F "pry at panel", but LR has F bang on glass with gun. Sleep-time voice and lots of dialog missing from LR. In LR, right-hand baby gets flipped right-side up just before F and L exit! In SCR, F uses "card key" and both exit Nursery through a door.
- 18 F says "One is terminated, one is born" is possibly a goof (see Section 4). We see the rotating Hand for the first time; not in SCR.
- 26-28 — Here's the review of the Arcade shops that would have helped us understand a lot about the City. Apparently deleted for time, this also made a lot of set construction a wasted effort. (Set even had Crazy Lift, etc. buttons for the Hallucimill — glimpse seen in SE-LD stills section). Hallucimill (nearly) invisible in LR; no reference or clear shot of it. Woman breathing "yes ... yes ..." out of the Love Shop deleted for rating, or never filmed? Joke about "seed-mother" intact in LR.
- 29 — Second deleted scene. More detail of the social life of the City totally absent from LR. In SCR, F mentions "damned Yellows" and Cathedral which was a good setup for later Cathedral scene. In LR, this entire beginning of the film was shortened about 10 minutes. This section was reduced to just providing an excuse for L and F to walk toward Carousel. Seems like an incomplete setup — and a precursor of worse to come.
- 31-32 27-28 No computer voice in SCR (this is true throughout the rest of it except for an incompatible ref. at SCR 253), but has "deep and thrilling TONE" here (LR has a church gong sound). SCR has F and L talk with "Daniel". LR shows some talk with Daniel, but he is not identified. Daniel's line (XSCR 28) is not audible on the SE-LD or DVD, but is clear on the MGM tape of movie. One line in the script (SCR 29), Woman: "Only if I make it to the top of Carousel", lent support to Anderson's interpretation of Carousel (see next entry).
- 53 34 The famous Carousel scene. An excellent special effect not in the book. The book had a Sleep Shop. A set for this was originally built for LR, but was requisitioned for Sol Roth's (Edward G. Robinson's) death scene in *Soylent Green* (MGM, 1973) when production of LR was on a hiatus. Since a set for this was actually built for LR, presumably an earlier draft script (maybe from an earlier scriptwriter such as Maibaum or Greenberg) had the Sleep Shop scene (The Nolan-Johnson script of 2/21/67 had a very brief sequence of this). SCR seems to imply that Lastday people are incinerated only after "toppling into the blackness" after "straining ... for the rainbow". LR has incineration at the very top of flight. No mention of central, white crystal here in SCR (it is mentioned in the second Carousel scene near film's end). Anderson, in the commentary track, made the statement that Lastday people only renewed if they TOUCHED the white crystal, and that no one ever did! (This was made in his commentary later in the film, corresponding to the last scene in the Senate chamber). This was supposedly what Logan finally realized once he figured out that there was

no renewal and no Sanctuary. One of the perplexing things about this theme is that if this were true, all the City denizens could see that no one ever renewed. Sure, Carousel is represented in LR as a “chance”, not a guaranty, of renewal (see L’s and J’s first meeting dialog), perhaps only for true believers (note F thinks “Sandmen always renew”, implying that he thinks some others don’t). But, what would be the source of all those infants in Nursery, which must be numerous in order to replenish the population and which are directly linked to renewal (“one-for-one”)? Almost no one ever visited Nursery to verify what was going on, but all the new citizens must be coming from somewhere. We are left with the conclusion that renewal must have been viewed as a purely metaphysical event, where one couldn’t tell whether it happened or not.

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|----------|---------|--|
| 58 | 35 | SCR has “MAN: RELIVE STORE 14”. LR has “RUNNER, GREAT HALL, ENTRANCE WEST”. In SCR, L and F leave together, but LR has L leave first and be surprised by F when he’s in the Main Hall. |
| 59X11-N | 39 | SCR makes it clear Runner is forced to plunge without being hit. LR is ambiguous on this. Body on floor appears undamaged by flamegun, but back and left side not visible. Wow, that runner sure fell a long, long way considering he only climbed up one story to escape from L and F! (see GOOFS section). |
| 63X2-X6 | 39 | SCR says specifically that a black lifeclock is seen in the Runner’s left hand; not in LR. LR has L and F verbally taunting Runner; not in SCR. L’s identity check and voice comms are reversed in LR. SCR implies L isn’t really all that sure of his marksmanship, but in LR he’s very self-confident. |
| 63X7-X13 | 43 | “Stickmen” identified as such in SCR; not in LR. SCR has crystals being sucked up into machine; LR just has them disappear into thin air — not too realistic. One of the cheesiest moments in LR. More Arcade-hopping here in SCR, totally gone from LR (starting to see a pattern?) |
| 63X20 | 44 | SCR has L fiddling with a game. Interestingly, a still picture exists that shows J doing this (was this filmed?). J’s appearance is another pretty chintzy special effect that is technologically implausible — see Wrap-up at Section 7. |
| 63X22 | 44 | In LR, once J appears we see she’s not wearing any footwear. This, along with parts of the walk back toward the City, and her return back to the City with L, are apparently the only places where she wears no footwear; not mentioned in SCR. In some subsequent scenes, they seem to disappear, but only because they’re wet — see GOOF comments. |
| 64 | 45-86 | The important first meeting of L and J. SCR has L call J an “Available”; not in LR. Generally, LR follows the SCR closely here. York stated that this was unrehearsed due to lack of time and director’s MO, and that he was satisfied with that arrangement during filming. SCR has L say “playfully”: “... But if you’re one of the misfits ...”, but in LR he is quite menacing. J says she’s Green-6, to go Red next year in both. SCR has the green crystal actually being shown; not in LR. Dialog at end (XSCR 83-86) appears extemporaneous. |
| 64X2 | 105-107 | LR has termination of Runner in power center; not in SCR here. Seems to be something intended for later (see SCR 94A1). |

69	102	SCR has same colors for clocks as in LR. Interestingly, SCR states "these contents are the ones from the runner Francis has killed at the beginning of the film". Because that scene was deleted, we are left to presume that those possessions are just from some unknown earlier termination. Also, in SCR L and F enter together; in LR, separately (this mirrors the earlier scene when they leave Carousel to hunt the Runner).
69	112-137	L's big briefing scene. SCR had no computer voice. Many differences in computer messages. In SCR, C positively says "ZERO" people reached renewal. After C says to destroy Sanctuary, L says simply "I will". Oddly, L says "six Red", not "Red six". L says "ten days to Lastday" after lifeclock starts blinking, a nice detail left out of LR (like so much else). "Premillennial" used in SCR; "pre-catastrophe" used in LR.
69X1	138-150	The Hydrotoner / Sandman Gym. More of this scene was supposedly filmed (according to some sources), but if so it cannot be discerned from the SCR.
70	—	L uses his communicator to search for J outside the Sandman building; not in LR.
73X1	151-185	J is escorted by a Sandman to L's pad; not in LR. Later in dialog, L lies about terminating Runner; in LR, he admits "it was my job".
89X1	187	SCR refers to Arcade Station, LR to the Hand.
94X14-106X3	200-204	Lots of differences in this scene. In general, SCR has more detail. LR introduces a slight discontinuity. After getting the Runner alarm, L first says to J "c'mon", then says "you better go home" at the maze car. Of course, L could have simply changed his mind.
121	215	J says "meccano-breeders" in SCR, but only "breeders" in LR.
122	222	SCR detail "Skidmore, Rosenfelt, Hennessy architects" not in LR. I guess modesty got the best of them. Hennessy was the art director.
123-128	223-251	SCR gives explanation as to what "Muscle" is. No hint in LR. This really confused me the first few times I saw LR. I assumed that when Billy said "muscle" he was really asking for the others to attack, like saying "muscle [him]" or something. No "Dazzle Chamber" in LR. For no apparent reason, J's line "don't be afraid" is transferred to Mary in LR (?). Jewelry taken from J (by Mary 2) was to be a pin on her clothing; ended up as a bracelet in LR. Bill Thomas says on the commentary track that the fact J's bracelet was returned to her was forgotten by the wardrobe girl. This introduced a discontinuity in the next scene which then had to be re-filmed. Luckily they didn't need to re-film much, since J quickly loses her bracelet in the New You, see below. L's line "If you try to stay the young ones will gut-rip you apart!" somehow became "... will rip your guts apart!" Sounds a bit childish — bad one. SCR implies Cubs attacked Woman Runner. (Billy: "We'll have that one later", then, "We HEAR A SCREAM ... and HEAR the Cubs who've ... obviously found and attacked someone"). SCR has L kick down a door to find Woman Runner.
131	254-259	In SCR, Woman Runner attacks L twice; in LR only once.

137	—	The two men following L and J form a minor sub-plot in the SCR, as to how much they believe that J will do her duty to the cause and help do away with L. The SCR even has one say "I almost believed her" at this point. This is another item that is mostly nullified in LR, but formed a parallel to what we're wondering about L at the same time: Is he really a convert, or still a Sandman at heart? (see SCR 218-233 below).
139X1-X2	—	Woman Runner's items show REJECT on the C's screen. (Because she had no ankh?) Here's a whole little scene missing from LR, though it may not have been filmed.
142-157X3	279-307	Here it is — the famous New You #483 scene, with one of icons of the '70s, Farrah Fawcett (-Majors at the time). In SCR, she's "Holly 13", but in LR only "Holly", thus interesting line "In ancient times they said my number was unlucky" left out. SCR only has mirrors and wall photos, not the machine that subs in different hair, eyes and chin that "woman customer" sits at. LR pretty close to the script here. Can't tell exactly what Holly says at XSCR 305. Sounds like "spinning", but the SCR says "scrambling". Good continuity: Notice that J loses her bracelet (worn previously on her left wrist and forearm) while fighting with Holly. It can be seen lying on the floor to the left of Holly when L grabs J to get away. Sure enough, for the rest of the movie she has no bracelet.
166X1	—	SCR has F get off a shot at L and J!!! Not in LR.
167-174	314-315	One of the rare moments where there is material in LR, but NOT in the SCR. J's line was obviously over-dubbed in post-production, as J's lips don't move. This was apparently thought necessary since nowhere else in the movie is the term "Love Shop" actually stated by anyone.
175-185	316	The infamous Love Shop scene. This scene was cut down to only one-third of its original length, according to Anderson. SCR uses the term "Wanton", not in LR. SCR has L and J "in darkness" prior to the exit door opening. SCR says noises continue after they exit, but LR has total silence after passing through the secret door.
200X2	328	SCR says that Logan activated his locator signal "as he fumbles ..." In LR he seems more purposeful. Anderson states that right up to this point Logan is still really a Sandman at heart, and is still beholden to the C's instructions, even after the rude awakening he received during his Retrogram session. Both SCR and LR seem to support this.
200X3	329-334	Sandman ready room — Dialog added in LR, not in SCR.
205-211	336-365	The Sanctuary Voice and the attack on "Sanctuary HQ". SCR indicates spear points must actually touch the person to burn. Also, L gets hit "in a dozen places". Holly required to give code. Voice never says "the way is always down" (a good Voyage-to-the-Underworld motif that works in LR). This phrase is however used as a stage direction at SCR 213. Voice says J only can go as far as the lock. Voice sounds rather aged in LR, but not specified in SCR. At XSCR 365, F could be screaming "Runner!" — hard to tell.

- 214-216 366-371 J and L at the lock. Lots of little differences here. In SCR, J says “every key only works once ... and only a Lastday key must open this door ...”, etc. SCR has a spinning wheel feature as part of the lock. Also a big explosion is heard here. SCR has J actually try the first key in the slot; in LR she just fumbles with it and drops it (with L).
- 217X1 374 SCR says F has a light — not worth bothering with during filming, apparently (would have been awkward with gun?).
- 218-233 376-380 J utters classic line “it must have been a savage world” in both SCR and LR. L and J see F’s light as F hunts them. In SCR, L turns a wheel to actuate machinery, not related to elevator. He also starts a generator going. After tank bursts, elevator appears to start up by itself after the waterlock door closes in SCR, but in LR, L cranks on a lever. In SCR, elevator moves “at an extremely high speed”, but LR has an easier-to-film slow speed. In LR, footage from *The Wreck of the Mary Deare* (MGM, 1959) used here for machinery (one source (see [8] at Appendix; follow links to “Logan’s Run Letters”) stated that this set piece was originally designed for *The Cruel Sea* (Ealing Studios, 1953) and subsequently re-used for *A Night to Remember* (Rank Org., 1958) as a representation of the Titanic’s engines. I have not verified this). A whole sequence was here (SCR 233), which had L and J starting in darkness, then being “blinded by a brilliant light” as they enter the Ice Cavern — analogous to their first entry into Sanctuary HQ with its “blinding spotlight”. J and L have lots of extra dialog about the idea that L has just **now** become a **true Runner**. J: “You’re really one of us now, aren’t you?” and L: “... for the first time in my life I killed ... and I didn’t like it”. More important stuff apparently hacked out for time. One particularly fake sequence in LR is the intense shivering J and L exhibit here when they first enter the frozen world ... but not much thereafter, even after putting on freezing cold furs!
- 239-270X11 380-402 LR has L and J take off clothes and put on skins immediately, just before meeting Box. SCR has Box’s head “half flesh ... half metal”. LR had entirely metallic motif. In SCR, one hand is a permanent cutting tool. The ice sculpture sequence is deleted (this constitutes the “third deleted scene”). The aforementioned strip-down sufficed to maintain interest while still allowing a PG rating I suppose, but the ice sculpture was a great scene that functioned well in the context of the story line. It showed L’s and J’s love for each other long before the outside pond scene. It also explained that those animals standing around were ice sculptures, carved by Box. Without this explanation, one might assume that they were real animals frozen in place. One of the great lost scenes of SciFi. L and J not “hungry” in LR (part of chopped-out dialog). Minor discontinuity introduced in LR by deletion of scene: suddenly, Box is holding sculpting implements, for no apparent reason. Lots of good detail in SCR, like frozen people have black crystals, and exact number frozen is 1056, corresponding to the number the C said were missing Runners. (Oddly, SCR 253 says that a “voice” in Sandman HQ indicated this, but the SCR only had the C’s screen say this, with no voice). SCR implies much more explicit destruction of the Cavern with refrigeration coils being burst with lots of out-gassing, etc. All gone in LR (actually, the black crystals are visible, but barely noticeable). The scene they ended up with in LR is very unsatisfying. We are left wondering how L and J were so easily able to get around Box when no other runner ever had! Yes, L had a gun, but we can’t assume that no other runner ever had one, or could not have found some other way around Box. All that remains is a short

scene with a funny robot, and a very cheesy destruction scene that uses a simple optical overlay effect to simulate destruction while L and J look dazed.

- 273-301X16 403-447 SCR has wind, also an insect attack instead of lizard. Has rabbit darting by. Has L and J eating berries. J has great line "Where do you think that heat-ball went?" F "blasts a rabbit to smithereens"(!) F tempted by berries but doesn't eat any. In LR, J and L jump into the water from what looks like 25 feet at least, without checking first to see how deep the water is, or what obstructions may be present. Not too smart! L and J swim in a brook in SCR, not a pond as in LR. Revelation about clear crystal the same in both. In SCR, after the cemetery they hear a man's voice shouting (J thinks it's F). As J and L walk toward the Capitol Building, we see that J is wearing white undies. This is probably a small goof, because previously (Ice Cavern), it was strongly suggested that she had nothing on under her dress.
- 301X24-308X1 448-529 In SCR, we first see OM with cats on his lap; in LR, he's just standing there. Lots of dialog differences. York seems to credit Ustinov with lots of wonderful ad-libbing in this scene, but it appears that nearly everything was scripted for him ahead of time. Per Anderson, he supposedly did ad-lib a few lines, like a reference to "Tricky ..." when looking at a picture of Nixon (it didn't end up in LR anyway — too politically touchy at the time). Admittedly, Ustinov gives an affecting performance here, though. Also according to Thomas, OM's buttons were made from real pennies, and he lamented that it's not possible to discern this detail in the film. SCR had J leafing through a book and making a comment about them — could she have known about books? Wisely deleted from LR.
- 309-331 530-541 SCR has F "start to tear off [J's] clothes ... obviously to rape". LR not quite so strong here. J screams "Logan!!!" here in SCR. SCR has interesting OM line "How nice ... more company" when he first sees F. In SCR, F refers to J as an "available". F's line at XSCR 535 "Why did you let her?" sounds disjointed here; maybe a dropped line? SCR had "She did this to us" just before it which made more sense. Lots of character detail in SCR: F: "There's over two hundred years of Sandman's blood in you, Logan ... and now you'll spill it for a stinking Runner!", etc. In SCR, F drops his gun, but J doesn't throw it away as in LR. Some bad stunt choreography (or editing) here when F jumps down (see GOOFS at Section 4). SCR has OM enjoying fight! SCR has detail that flag had 61 stars on it (obviously not visible in LR). SCR has L whack F only once; LR, 3 times. Classic line "Logan! You renewed!" intact in LR — a good line they didn't delete.
- 332-339X2 542 Extended burial scene in SCR. Some extra lines by OM (also mentioned by Anderson). LR just has them standing by the grave for a few seconds.
- 339X3-361X1 543-575 SCR has L being awoken to hear of J's promise to OM to "bury him when his time comes". In LR, he's just sitting there. SCR has OM accept their leaving very casually, but for some reason he's really angry in LR. Ustinov had a few genuine ad-libs during journey. L, J and OM all eat wild veggies in SCR, not in LR.
- 361X1B 582-596 In SCR, L has a "deep" line (not in LR) that indicates his realization of the nature of Sanctuary: "Sanctuary is the right to live ... nothing more. But nothing less, either ..." Is it really possible for him to realize this? A good line as long as we interpret it as part of L's overall emotional development, along

		with his nascent love for J. Informal “marriage” has L kissing J in SCR, inexplicably missing from LR.
362-367	602-614	SCR has the 3 walking close up to the City so that they “appear as ants in front of redwood trees”. In LR, we never see them close up against the City dome. In SCR, L says he expects the OM to turn around and go back, and J just says “goodbye”! This scene is far more believable in LR by having L say “Stay here as long as you can. We’ll bring them to you”.
369X2-X3	616-619	The Great Speech on the Balcony scene. According to York, this was one of the first scenes filmed (York had not yet paced himself). In SCR, J has no speech! SCR has some Sandmen knocked over the railing, and others firing a gas tranquilizer which subdues L and J, also the crowd cheers here (again!!); all not in LR.
370-412	620-624	The final scene. LR follows SCR closely during debriefing. SCR says L is “writhing in agony”, but it’s toned down in LR. Some have noticed rather old-looking Sandmen in this scene, but the SCR doesn’t mention it. Here SCR makes reference to the white crystal in Carousel, although no reference was made to it in the first Carousel scene. SCR refers to Chandeliers in Arcade. SCR had a shot of pandemonium in Love Shop. Also more of J and L running out of the City. SCR has the City dome shown torn, with people walking through the crack produced. Also, the people’s “crystals have disappeared from their palms”. (Why didn’t they just turn white?). SCR has this scene during nighttime. SCR has wind start to blow, a superb metaphorical device that was either never filmed, or hacked out later on. (Of course, this tracks the SCR’s earlier use of wind for L’s and J’s first taste of Outside. It still would have worked as a separate element here). No “Timid Girl” in SCR; played by Ashley Cox in LR. (Ms. Cox was <i>Playboy’s</i> Playmate of the Month for Dec. 1977). SCR had L and J going to OM, inviting others to touch him. Anderson says on the commentary track that “in the script it called for one particular girl to come forward”; maybe so, but not in this version. Also per Anderson, this sequence was unrehearsed (Cox just followed his spoken direction). The City denizens don’t seem too wowed by being released from their cocoon and seeing the natural world for the first time. Final hug of L and J timed to the final explosion in LR not explicitly directed by SCR — nice ending. Although the movie-makers saved themselves a lot of time and trouble with this scene, the result is still satisfying — an understated scene that nonetheless has emotional impact. Saves the film, such as it is.

All the things in the SCR but missing from LR have been duly noted above. Instances of the opposite circumstance have also been briefly stated, but for convenience I summarize them here:

1. Costumes match lifeclock colors.
2. Introductory text (“Sometime in the 23rd century ...”).
3. Computer voice (spoken by Lara Lindsay and uncredited as such).
4. The rotating Hand (specifically added to dialog [XSCR 187] at one point as well).
5. Various brief snippets of dialog, like during the Runner hunt.
6. Timid Girl at the film’s end.

SECTION 2. COMPARISON OF EARLIER DRAFT SCRIPT TO FINAL SHOOTING SCRIPT

The reference to SCR scene log numbers refers to the closest corresponding sequence in DZG #1. Where there is no correspondence (e.g., a scene deleted later), I have used the nearest number corresponding to that point in the sequence. Note some scenes don't track alongside each other due to the fact that those scenes were re-ordered in SCR. Examples: Sandman Gym scene is at SCR 69X1 and occurs after L's big briefing session (69), but is at DZG #1 62, prior to the briefing (63); also, the Arcade hop sequences.

DZG #1	Approx. loc. in SCR	COMMENTARY ON DZG #1
=====	=====	=====
1	1	No moon and stars.
4	6-8	Says people are clothed in different colors, with variation. Says ages 9-15 are Yellow, 16-23 are Blue and 24-30 are Red. This section later deleted from script, but effectively kept for the movie (with Green subbed in for Blue).
6	9	Sandman chasing first Runner is Daniel, not F. Also says Sandmen uniformed in "royal maroon". Runner doesn't use elevator. Titles end here and proceed to Nursery, but no match dissolve to baby's clear crystal.
7-8	18	Says L is 28, F is "five years younger". F knocks on glass in addition to prying on panel. 2 guards assail L and F in Nursery after false alarm. L and F identified as Logan 7 and Francis 5 (reverses numbers). Refers to a Sandman salute.
13X1	29	Refers to "cubs" running around. SCR had "yellows" here, even though Cathedral is mentioned. F is the one who says "but you don't know ... you just assume" re. Renewal.
14-16	26	Different order of Arcade shop encounters. Interesting ref. to "first Blue day".
17	33	Ref. to Blues attending Carousel.
43	56	J is seen in Carousel, "not sharing the excitement".
46	58	Mentions "yellows pressing to peer into Carousel". L and F use a "people mover".
47-55	59-59X11	Has L's bullet intercepting F's! (F was impressed). Runner has "piece of lapis jewelry" (not ankh) in his pocket (not hand). F sprays dead Runner using a small aerosol can (!) — not too likely; this function was wisely transferred to the Stickmen in later edits.
56	63X7-X12	The Stickmen only vacuum up the "crystal remains" of the dead Runner.
57	63X20	L's pad is crowded. First, a woman partier gets an anonymous man from the Circuit. Then, a male partier, not L, accesses J from the Circuit.
60-61	64	J enters a Target Room with guns on the wall; subsequent dialog occurs there. J's dead friend is identified as "Granger". L doesn't object to the word "killed". L fires at a target which is "completely destroyed". J's crystal is blue — she's a

Blue 6. J has “an identical piece of lapis jewelry ... around her ankle”. F takes a gun from a gun case. F and L playfully fire at each other. Target Room deleted in SCR.

62	69X1	Different “Sandman Gym — Steambath Area” scene (not called Hydrotoner). No discussion of Renewal. L just returns F’s gun from the night before.
63	69	Sandman HQ has the “rich, regal color of maroon which the Sandmen wear”. Big lifeclocks are white, yellow, blue and red, and have on them the name or symbol of every citizen. Pre-millennial symbol not identified as “ankh”. L says he has 2 more years left.
65	70	Added “Logan’s pad” scene here, part of which was transferred to the exterior of Sandman Bldg. in SCR, where L searches for J on his black box.
66	73X1	L’s big “I’m going to run” scene is played out in J’s apartment, not his.
73	84-85	Added scene where L, in his pad, makes a recording to his “son”.
82-83	94X3	L has just finished more taping when J arrives. L makes ref. here to a “homer number six”.
106X2	106X3	All 3 men and woman are poised to attack L.
113	121	First ref. to Green (change page dated 2-21-75), when J says when she first questioned Last Day. L uses a card key to override unauthorized stop in maze car.
113X3	124	Character identified as “Mary-Mary”, as per Nolan-Johnson.
114	125X1	Billy’s clothes are “blood-stained”. Back to Blue again as L talks to Billy.
117	128	Here the pillar L fires at is “vaporized”.
119	131	Return to Green as Woman Runner begs for mercy.
122	134	Woman Runner’s head is blown off by F’s shot! Graphic stuff like this was completely expunged from the film.
132	142	Ages relative to colors emphasized.
134	144	Both L and J are to get face jobs on the Aesculaptor.
134	144X1	Doc wants to broaden L’s cheekbones, and narrow J’s. Doc uses “earplugs” to answer phone. Doc also threatens J. It appears the Runner Underground thinks J is “in with” L at this point.
146-148	149-157X3	Doc and Holly escape from the operating room and into a series of hallways. L and J have to search the hallways, and the subsequent struggle occurs there. Doc dies from L’s blows, not the Aesculaptor. This battle would have been very similar to the later battle L has with F in the Senate Chamber; the film was helped by having it changed to something more exotic.

151X1	165	L doesn't grab and throw F. L opens a door to Arcade.
163-164	175	Mentions rises (elevators) — deleted due to cost? Doesn't have revelers grabbing L or J. In SCR, a Wonton grabs at L and a man almost carries J off.
165-172	184-186X2	After the Love Shop, J and L use a maze car. Their dialog ("They won't listen ... do you think Sandman will?") occurs in the maze car. No "immense metal stairway". J and L enter a jewelry store which has an "Instant Immortality" automated statue-maker (!). Mentions "ankh", not previously identified. An attendant gets them on their way to the gate (to Sanctuary HQ), with lots of dialog along the way. This whole scene was extensively re-written.
174	200X1	L and J use an ankh key (hers) to go through a "stone door".
177X1	200X2	L fumbles with his transceiver after being directly threatened by the Sanctuary voices. This was moved up in time in the re-write.
177X4	205	L begs to be recognized as a Runner in the "Stone Room of Jewelry Store". The nature of "Sanctuary HQ" is quite different here from the later re-write. Also, no Holly in this scene! It's been said that the LR script was edited to give Ms. Fawcett-Majors more visibility in the film; this lends some support to that contention.
179AX2	211	F offers to kill J for L.
184-186	217X1	L finds the ankh that he dropped — it's the one from the Runner. Note J had already used hers in 174 (see above). Here there doesn't seem to be an explanation as to how F got through the gate. Later re-written to take care of this (he finds the ankh that L and J dropped into the water. It was J's that she didn't use previously as there wasn't a "Stone Gate" that needed a key; the Sanctuary folk just let them in).
236	270X9	The Box/Ice Cave battle. Has some frozen bodies falling into the ice-melt.
290X3	270X9	F watches "a river of floating bodies". J and L dialog ("It all seemed to make sense ... until now") prior to being huddled together during the night. No dialog specified for night huddle.
290X17	289	No revelation (or dialog) about the clear crystal!
290X22	301X3	No look at Lincoln statue or dialog here.
291	301X16	No viewing of gravestones or dialog here.
291	301X17	Grazing horses, also chickens and a wagon outside Capitol Bldg.
298	304	OM tries to press J's ring into his palm, like a lifeclock.
308X2	310X1	L has gun drawn as soon as he hears J scream.
309X1	312	L has a blinking Red crystal, not a clear crystal (see entry for 290X17).

309X2	313	F doesn't drop his gun, then J throw it away; here L fires at F, knocking the gun out of his hand.
316-327	320	F doesn't say "Logan! You renewed!"; he just dies.
330	334	F's "red flower crystal" turns black.
333	339X1	OM points out his mother's and father's graves.
336	339X1	The important "Beloved husband ... wife ... son ... and be remembered", etc. speech is here at the cemetery. The cemetery scene is much extended.
343	339X3	OM leads a parade of cats out of the Capitol Bldg. and gives them a ride in a horse-drawn wagon. A silly-looking event I don't think even Ustinov could have pulled off. Plus, the cats would have been unmanageable.
344	339X3	L's and J's dialog "things change ..." is very relaxed here. J doesn't say "you want to go back to kill", etc.
346	350	L's, J's and OM's journey is in the wagon, not on foot.
352	361X1B	Interestingly, L specifically mentions destroying the lifelocks here.
363	363	L tries to blast through the dome with his gun!
364-370	365	The entrance to the hydrogalvanic system is just a hole in the dome; no "strange stepped construction". Waves sweep L and J in. L and J are captured in the hydrogalvanic area, not in the Great Hall. L fires gun a lot.
373	372X3	A glass box is placed over L's head in debriefing area. L's "brain (for the time being) has been drained into six identical glass figures".
381	379	These glass figures shatter with L's revelation that "there is no Sanctuary". The glass box shatters also. L hits all 4 big lifelocks and the main computer screen to boot!
381X3	410X10	L's big speech: "no one has to die at 30 ... you can live!" happens here, after the destruction of the City dome is well under way.
381X4-X8	410X15-X21	Stickmen act as firemen.
391-408	410X23	L and J attempt to lose themselves in a darkened Carousel. Sandmen try to find them there. L fires at them. L and J get onto the moving Carousel itself! L and J escape by grabbing a "blazing ring" above the Carousel platform which spins them at a great rate. A voice says "you will carry the mark of what you have done to humanity until your dying day". What was the source of this voice? Intriguing, but for whatever reasons, this whole sequence would apparently have been difficult to pull off and was completely deleted later on.
406-408	411-412	Last sequence virtually identical to later revision (OM just walks into the shot, no Timid Girl, etc.).

General sense after reading the earlier draft:

- a) One gets a sense of a much "busier" movie, with scenes having more extras, like in Logan's pad, or outside Carousel with Yellows peering in.
- b) There are indications of more elaborate sets, such as: Target room off Logan's pad; both Logan and Jessica were to be given face jobs on the Aesculaptor; Jewelry Store with statue creator (interesting counterpoint to Box's shenanigans); elevators in the Love Shop; the last Carousel scene with the Ring-Spin.
- c) Also, a much more violent film would have resulted (lots more gunfire; vaporizing gunshots; head being blown off), making the PG rating that much more difficult to obtain.
- d) Apparently, the change from Blue to Green happened during this time (there's a mixture). The ank symbol was just being phased in also. Logan's and Francis' numbers are reversed.
- e) More emphasis on the sandmen's progeny, and a perceived sense of responsibility toward them (Logan's recording to his son; numerous references to Francis 6 and Logan 8).
- f) In general, the scenes were more extended, like in Logan's pad (with the Target Room sequence), the cemetery burial of Francis, or the journey out of the Love Shop toward Sanctuary HQ. If all this had been put in the release, LR would probably have pushed 2 hours 45 minutes in length.

SECTION 3. COMPARISON OF ORIGINAL NOLAN-JOHNSON SCRIPT WITH THE PRODUCED SCRIPT/MOVIE

In 1967, William F. Nolan and George Clayton Johnson wrote a screenplay based on their novel. Of course, to adapt the novel to the screen changes were introduced, for example additions (training exercise), deletions (robot battle) and moves (memory probe). Because it was based on the novel, it had a very different look and feel from all later versions of the script written by others, and the final movie (see Wrap-up). However, upon reading the N-J script I was struck by how many elements were retained, albeit in altered form, in the later versions. Where the elements were quite different, they still often served the same purpose in terms of plot motivation and matched roughly the same chronology in the story. Here's a quick list of the elements I found in common. A script as ambitious as N-J's really needed to wait a few years to allow special effects technology to catch up. Today, the Devilsticks and Fire Gallery could be done quite easily; the same goes for the chameleon-like changing of the partiers' clothing (N-J, p. 24).

<u>N-J script page ref.</u>	<u>N-J script</u>	<u>Logan's Run as it ended up (SCR and/or LR)</u>
2	Starts with Runner hunt	Starts with Runner hunt (script only)
10	Stagroom	Love Shop
17	Yellow: birth to 7 Blue: 7 to 14 Red: 14 to 21	Same colors (DZG #1 only). Later, of course, Blue was changed to Green and 21 changed to 30 with adjustments for earlier ages

17	L and F chase Doyle 10	Second Runner hunt (script); first hunt in movie (right after Carousel)
19	City is the future L.A.	City is a huge multi-domed structure.
19	Cathedral is a jumble of bombed-out bldgs in L.A.	Cathedral is an abandoned part of City
23	Logan's first inquiry re. Sanctuary is with "Lilith"; party ensues	L's first inquiry is with J; party ensues
30	Lilith recommends Doc, New You	L found out about New You from dead Runner's face change info
30	Arcade with hallucimills, re-live parlors and fire galleries	Arcade with hallucimills and re-live parlors, but no fire galleries
32	Doc uses a "Mark J Surgeon" machine	Doc uses the Aesculaptor Mark III
35	Doc "scrambles" the table to kill Logan	Same (movie may have "spinning")
36	Doc uses "popsicle" billy club to fight	Same, just not called that
41	Mary-Mary, Charming Billy	Mary 2, Billy
46	Undersea city M.O.L.L.U. (Molly). Flood	Steam tunnels and fishery. Flood
53	Hell, a prison city (very cold) with cannibalism amongst prisoners. Box	Ice Cavern, a food storage area with implied future cannibalism. Box
63	Box sculpts L and J in nude embrace. Realization of love	Same (script only)
73	"Thinker" master computer	Unnamed master computer
79	Beetles climb up Jess' leg in cave	A lizard climbs up J's leg Outside
80	The sun as "savior" element. Pass by big waterfall	Same, but more significant (they had never seen the sun before). Pass by big waterfall
80	Devilsticks	Stickmen
92	Industrial Nursery — Unit K (where Jess recuperates)	Nursery. "K" popped up as Quad "K" (where J lives)
95	"Teacher" in Nursery	"Sleep Teacher" mentioned very quickly
98	Autogoverness in Nursery	Auto-tender in Nursery (script only)
101	Jungle Wash. D.C. with escaped zoo animals. Ballard	Jungle Wash. D.C. with house cats. OM

109	Logan's gun sounds an alarm when his lifelock goes black	L sounds alarm with his transceiver
110	Logan's homer hits another DS Man's homer	L's bullet hits F's bullet (DZG #1 only)
118	Rocket to Argos, "an abandoned space station near Mars"	Huh? Not quite, but the world Outside the City had to suffice (cheaper, too)
thru'out	Maze cars that dart all over the continental U.S. and other more far-flung sites	Maze cars that dart among locales within the City

SECTION 4. GOOFS IN LOGAN'S RUN (RELEASED FILM, MGM, 1976)

I thank The Internet Movie Database (IMDb) (see [2] at Appendix) for their entries on the subject of "goofs", which interested me in looking more closely into them.

My **SUGGESTED GOOF LIST** — definite errors in continuity or concept, in my opinion:

1. *Physical continuity.* When Logan and Jessica swim back into the City and pull themselves up out of the water, Jessica's left palm does not have a lifelock on it. Neither does Logan's — this can be seen momentarily when he reaches over to help her out of the water. Agutter did have a green lifelock made up for her; it can be seen momentarily when she receives her bracelet back from Mary 2.

2. *Plot continuity.* The age where one goes Red does not agree in several areas of the film where such age is implied. It may be anywhere from 20 to 23 depending on how one interprets the dialog and what suppositions one assumes (see expansion on this idea below in Section 5).

3. *Conceptual error.* A statement that Francis makes: "One is *terminated* [note the specific context here is Sandmen in Carousel — look at XSCR 14-18!], one is born. Simple, logical, perfect" would seem to be in error because it conflicts with his later statement "He [the runner] could have renewed on Carousel. Now he's finished forever" (XSCR 43). If one is "finished" after being terminated, how could he have been "[re]born" after "termination" in Carousel? This theme is bolstered by F's assertion that Sandmen will appear in Nursery tomorrow after *renewing* on Carousel tonight (see XSCR 14, 16). He should have said "One is *renewed*, one is born. Simple, logical, perfect". One could argue that this is a purely semantic argument. It would still be logical if renewal were a form of termination (i.e., if "termination" was a generic term for the end of the present life, for whatever reason). Perhaps, but it's hard to believe that "renewal" could be a form of "termination" given the profoundly different religious significance with which its meaning is embodied in the film. It's pretty clear that "terminate" is what Sandmen, and only Sandmen, do! "Termination" results in the permanent end of existence in direct contrast to "renewal", which results in new life in Nursery.

Note that Jessica objects that the two might as well be the same [XSCR 57, 59]: "He was killed [in Carousel], like the others ... isn't that what you [a Sandman who terminates] do, kill?", but she's a member of the Runner underground. It would appear unlikely that a believer in the system, like Francis, would think similarly.

The original film beginning (SCR 16) had the terminated Runner's black crystal match-dissolve into the baby's white crystal. Although the composition of that scene could be used as an argument for F's statement at XSCR 18, I

believe that the writer was using irony to *contrast* the *terminated* (and therefore annihilated) Runner with a baby who had resulted from a *renewed* citizen.

4. *Physical continuity.* Box is suddenly seen holding sculpting gear in the Ice Cavern scene for no apparent reason due to the deletion of the Ice Sculpture sequence.

5. *Physical continuity.* On Carousel, the Last-Dayers start out bare-handed, but after starting to float upward they are wearing red gloves. They are never shown putting the gloves on, nor is there any apparent place they could have been stowed. Also, the Last-Dayers' robes magically disappear after they take them off. This is clearly seen in a shot which looks directly down at the large red crystal.

6. *Physical continuity.* When Logan shoots at Box, he aims low, then high, but the pyrotechnic effects are physically reversed from this. One wonders which party made the mistake — York or the f/x team?

7. *Physical continuity.* When the Computer asks Logan to sit down to receive his unique new mission, the large circular light directly above the interrogation chair is not lit. When it cuts to a shot behind L facing the screen, the lamp is on, but when it cuts back to L, the lamp is just lighting up.

POSSIBLE GOOFS — Highly subjective, of very short duration or not enough info. In the case of some supposed continuity "errors", the cinematic device of "time compression" may apply, where every second of film time does not necessarily have to track with every second in real time. Time elapsed between cuts is not necessarily taken to be instantaneous. If perfect continuity were demanded, every movie would be of excruciating length. Film makers are usually forgiven this kind of thing.

1. *Physical continuity.* Mary 2 is way too young to be asked "When are you Green. When do you go up?" by Jessica in Cathedral. Mary is about 7, as the Goodman script specifies (SCR 124). So, she is at best an early Yellow (some sources indicate the date for going Yellow was intended to be 9, so this would have made her still a Clear-White. This is supported somewhat by J's line "Why aren't you in Nursery?" at XSCR 233). Here a young person of 7 is being asked about something that will not happen for another 9 years, i.e., more than double her age. Note the script does not have the problematic line "When are you Green?" Another on-the-spot artistic impulse gone awry? Incidentally, Mary was played by Michelle Stacy, who showed up (a bit older) on the movie *Airplane!* (Paramount Pictures, 1980) as the "Young Girl with Coffee". She supposedly also appeared in Peter Pan Peanut Butter television commercials in the USA in the late 1970's, according to the IMDb.

2. *Anachronism.* Closing scene, one actor in the crowd foreground gives the Vulcan "live long and prosper" sign as the people gather around Old Man.

3. *Physical continuity.* In New You #483, Doc holds his hand up showing he's a Red. At the very last two frames before the cut, his life clock blinks on! Hard to believe, but use freeze-frame or extreme slow motion and you will see his lifeclock apparently light up. Impossible to confirm, because the motion is blurred and one can't see if the lifeclock is being lit internally or is just catching the glint from a stage light. Note that Doc wasn't approaching Last Day, so there should have been no reason for the actor to have been wired up to blink.

4. *Telling mistake.* Jessica says "we've gotta go through the Love Shop" (XSCR 314) while running with Logan from New You, but her lips don't move. The same can be said about Francis while he's running through the tunnels after Jessica and Logan (post-production overdubs).

5. *Physical continuity/Telling mistake.* When Logan and Jessica approach the Capitol Building, we can see momentarily that Jessica has on white underwear. During the Ice Cavern scene it appears that she had nothing on under her dress (the camera cuts away for a few critical seconds, so it's not certain). Of course, this was modesty underwear for the benefit of Ms. Agutter.

6. *Physical continuity/Telling mistake.* At the start of the battle between Logan and Francis in the Senate chamber, Francis pushes Jessica aside and leaps down off the balcony. He lands at least 8 feet in front of Logan (again, freeze-frame helps), with Logan walking toward him (?). Yet, after the cut he is shown right on top of him (and still descending).

7. *Telling mistake.* During the battle scene among Logan and the other sandmen in the Computer debriefing area, look closely with freeze-frame at one of the Sandmen Logan shoots (medium close-up, hit on upper right shoulder). He is clearly wearing a mask to protect himself from the pyrotechnic blast.

8. *Physical continuity.* In Nursery, the right-hand baby is flipped right side up in the foam cocoon just before Logan and Francis exit (he was shown upside down previously to show off the white crystal). There is no "autotender" in evidence, and barely 40 seconds have elapsed in (apparent) real time.

9. *Physical continuity.* Here's a challenging one. To Mark Worley (see [3] at Appendix) may be credited the following. Referring to the scene where Logan tries to identify the terminated runner, he says: "If you watch carefully in the editing of the scene, Michael York actually starts to put the Follower back on his belt. Not towards the runner. The close-up shot was an after thought in the production of the movie, and a working Follower was added." Yes, indeed, and that after-thought really shows if you look carefully. Note that Logan first removes the Follower from his belt with his left hand, then switches hands to communicate. He then retraces the same movements after he's done, so that he has just reversed his hands back again at the cut. Yet after the cut, the communicator is in his right hand, holding it next to the Runner's head.

10. *Physical continuity.* See XSCR 87-94. This is the short scene with L and F outside Sandman HQ. Note how L's hair is jostled by the wind. This reflects the actual filming outside the Zales Headquarters Bldg. (now owned by Mobil Oil). Thanks here goes to J. Taylor-Coyle (see [4] at Appendix). I might add that at the very beginning of the scene, the girls' hair and clothes are clearly wind-tossed. Technically a goof, since the Sandman HQ was inside the domes where there should have been no wind. To give credit, at least post-production painted the cloud reflections out of the windows.

11. *Physical continuity.* In the first Runner hunt, the Runner only climbs up a single story to escape L and F. Yet he seems to fall at least 3 full stories after F fires the last shot. I suppose this comes under the heading of "dramatic effect". Again thanks to J. Taylor-Coyle for pointing this out. Also, L is seen firing at the Runner as the Runner climbs up the shrubbery and starts up the railing. But as soon as the Runner gets over the railing (barely a second later in real time), L is right there to assail him. How did L get up there so fast? Choppy composition similar to #6 or #9 above.

12. *Physical Continuity.* During the scenes in the City, Logan 5's hair is longer compared to his hair after he escapes and plans to re-enter the City.

13. *Crew or equipment visible.* In the scene with Box in the ice cavern, the film crew can be glimpsed in the reflection of Box's metallic/mirrored body.

INCORRECTLY REGARDED AS GOOFS (as occasionally stated in the IMDb listing):

1. It has been stated that "Jessica's green stockings appear and disappear". The only scenes I know of where Jessica (and Logan, actually) have no footwear:

a. In Logan's apartment. This makes perfect sense, however, since she is there via the Circuit, which is there blatantly to provide sexual partners to all askers. Thus, it would not appear there would be any need for footwear on those occasions. There is no loss of continuity, since this scene is separate from all other scenes in time and space, before and after.

b. Parts of the walk back to the City. Here she and Logan have apparently removed their footwear because they are trudging through water (the beach, the waterworks, etc.), an action which is plausible. Even more likely, the footwear simply wore off them during their trek. Note that for the remainder of the movie, they are barefooted.

Since the footwear is very sparse, with just a thin strip of cloth going around the heel and ankle when viewed from behind, and the fabric is translucent and clingy when wet, this could account for Jessica seemingly having no footwear in some scenes, like the run through the tunnels.

2. Another supposed goof involves Jessica and her bracelet. In Cathedral, Mary 2 first takes J's bracelet and then returns it to her. Elsewhere in the film, we see J no longer has her bracelet on, but that is because she lost it in her fight with Holly in the New You. You can see it (opened) on the floor to the left of Holly (seated on the floor) just as L and J are running out after the fight. The costume designer Bill Thomas, in the film commentary, admitted that the bracelet was mistakenly omitted from "the following scene", i.e., the scene following Cathedral, but he also said that that scene was re-shot to correct the error. It seems that this is the case, because between Cathedral and the end of New You, J does have the bracelet on.

3. Still another "goof" involves Logan's and Jessica's meeting with Woman Runner in Cathedral. Some believe that Logan gives the Runner his ankh (needed later to enter Sanctuary HQ), but a careful viewing of the scene shows that he does not. After showing the Runner his ankh, he quickly palms it and deposits it back into his pocket, from which he then draws a capsule of blind gas which he gives to her.

SECTION 5. THE TIME PROBLEM IN LOGAN'S RUN

A "NEW IDEA", BUT NO DIRECT SOLUTION

There are several areas where the timing of age-related events in Logan's Run pose a problem since they are in conflict with one another. This is annoying in a movie where age and its consequences form the whole *raison d'etre* of the scripted plotline.

The time when one turns Red in the movie is implied in several areas, but do not agree with one another. The point of this section is to see if there is some way one could finagle agreement amongst the various characters.

In general, the stated "age" of someone is always problematic, as the English language introduces certain vagaries that we take for granted in our culture, but which could change in a culture that has progressed a few centuries into the future. For instance, in our culture, during the first 364 days of life, you have no age at all; you are called a "newborn", in your "first year of life". This doesn't change until the 365th day of life, on your first birthday, when you become "one year old". After this, you enter your "second year of life", and so on, so that your numerical age always lags as much as 364 days behind the actual number of years you have been alive. Fractional years old are generally not referred to, except among the very young.

Thus, when we hear in Logan's Run of someone being "16", does that make him "16 years old", or in the "16th year of life", 15 in our modern parlance? This could be a source of some of the confusion. For our discussion we will have to assume that the English language is being used just as we use it today, or it is not possible to establish any meaningful baseline.

First, all the quotes in the film that relate to age and age thresholds, arranged chronologically as they appear in the film:

QUOTE

SOURCE

=====

1. "Life must end at thirty unless reborn

=====

Written intro.

in the fiery ritual of carrousel”.

- | | |
|--|--|
| 2. “Year of the City, 2274. Carousel begins”
and “... born 2244. Enter the Carousel”. | Computer in first Carousel scene.
XSCR 27, 33 |
| 3. “But if for some strange reason you want to
be 31, then ... Carousel”. | Logan to Jessica in his apartment.
XSCR 74 |

[This establishes that Lastday occurs on or about the 30th birthday, although Logan’s statement is a little odd — renewal doesn’t really promise 31-year-olds, but newborn babies, so apparently the “31” reference is intended to be pure metaphor. The City’s religious/state dogma seems to say that the faithful (?) will be “renewed”, i.e., immediately reborn as a newborn baby (ref. Francis: “Anyway, there’ll be a couple of new Sandmen in there [Nursery] tomorrow”, then “Some of our guys are on Carousel tonight, and Sandman always renew, I know”). But 2 out of 3 statements decree unambiguously that life is to end at 30. Blinking apparently begins some unspecified time on or about the 30th birthday. The Goodman script says 10 days before (near the end of SCR 69), but this detail wasn’t used in the movie]

- | | |
|-----------------------------------|--|
| 4. “I’m a 6. I go Red next year”. | Jessica in Logan’s apartment.
XSCR 79 |
|-----------------------------------|--|

[This establishes that the highest number Green is a 6]

- | | |
|--|---|
| 5. “I’m only a Red 6 now ... But am I still Red 6?
But I had 4 more years!” | Logan to Computer just before
Retrogram. XSCR 131, 135 |
|--|---|

[This would establish that Logan is 26 years old and a Red 6. The most problematic statement]

- | | |
|--|--|
| 6. “What happens when you’re 16 and you go to
Green?” | Logan to Billy in Cathedral.
XSCR 244 |
|--|--|

[Establishes that one goes Green on (or after?!) his/her 16th birthday]

- | | |
|------------------------------------|--|
| 7. “I’m 22. I should be Green ...” | Woman Runner in Cathedral.
XSCR 254 |
|------------------------------------|--|

[This would establish that one is still Green at 22 years of age]

These are the only statements in the movie that relate directly to age.

The “new idea” being presented by this section is we really don’t know what a first year color is called numerically. For instance, is a first year Green called a “Green 0” (or a “New Green”, perhaps) or a “Green 1”? There’s no way to tell either from the movie or the Goodman script. This impacts the analysis of Logan/Jessica/Woman Runner and the “time problem”, since if Jessica is a “6”, it may be erroneous to simply add 6 years to 16 and come up with 22 (the “simple addition theory”), because that would assume that the first year Green is, in effect, “Green 0”. If the first year Green is called “Green 1”, you would not add 6 years, but only 5. Ditto for Red. Thus, the error accumulates. See the table below.

<u>Year (0&up)</u>	<u>Color</u>	<u>Year (1&up)</u>	<u>Age (by numerical birthday)</u>
New "0"	GREEN	1	16
1		2	17
2		3	18
3		4	19
4		5	20
5		6 *	21
6 *	(RED?)	1	22 **
New "0"	RED	2	23 **
1		3	24
2		4	25
3		5	26
4		6	27
5		7	28
6		8	29
7		9	30

* 6 is the last possible year to be Green, per Jessica (XSCR 79).

** These two rows are separated to highlight the difficult transition period from Green to Red.

Logan (talking to Billy in Cathedral) establishes the time for going Green as "16". We will have to assume that this means what it means in our present culture, i.e., "16 years old". Jessica, who is a Green, says in Logan's apartment "I'm a 6, I go Red next year". Now assuming the first year Green would be "Green 1" and not "Green 0", she would be 21 and she would go Red (Red 1) at 22. But Logan during his computer briefing says "I'm only a Red 6 now ... But I had 4 more years!" A Red 6 would make him 27, by Jessica's reckoning. For agreement, Logan should have said he was Red 5, or said he had 3 more years. Also by this reckoning, Woman Runner in Cathedral is wrong when she says "I'm 22. I should be green ..." At 22, she would have already become a Red 1. The problem with this regimen is that only one character is "right", and two are "wrong". Majority wouldn't rule, but Logan would be off by only one year. Unfortunately, this new interpretation does not solve the time problem.

However, if first year Green is called "Green 0" (the "simple addition" theory), there are still conflicts. Now Jessica (Green 6) is 22, and Woman Runner is "right" (at 22, she would still be a Green, albeit at the last year possible). However, Logan would now as a Red 6 be 29, which would lessen the reason for his Retrogram — within a year he'd be blinking anyway. To have 4 years left, he would have to be Red 3 (26 years old). The saving grace is that under this regimen, two characters get to be "right", and only one "wrong", but now Logan is off by a whopping 3 years.

Thus, under both types of analysis, there remains a basic time problem in the movie that does not seem to be reconcilable. There is no fix that one could make at any one spot to make it all work out. For instance, being radical and changing the year to go Green from 16 to a younger age would accommodate Logan, but make Woman Runner even more wrong.

Note the table above only illustrates the new regimen while still trying to reconcile the disparate statements as much as possible. It does not show the worst-case conditions. Worst-case conditions for turning Red (i.e., assuming one character is right and all others wrong) would be:

Bottom-up method: Let Logan be Red 6, with 4 years to go until 30. Assume the existence of a "Red 0". This would make a "Red 0" = (30 - 4) - 6 = 20.

Top-down method: Assume the existence of a "Green 0". Thus, Jessica would be a "Red 0" at $(16 + 6) + 1 = 23$. This assumes Logan (referring to Billy) is right about going Green at 16, but we are forced to presume this as otherwise there would be no basis for the calculation.

DOES THE SCRIPT HELP US?

In reference to the 7 citations from the film and XSCR above:

1. No reference (no intro. Statement).
2. No reference (no Computer voice).
3. Same statement (SCR 64).
4. Same statement (SCR 64).
5. Same statement (SCR 69).
6. Same statement (SCR 125X1).
7. Same statement (SCR 131).

The SCR also says explicitly that Logan is "twenty-five" (SCR 19X1), not in LR. Since the SCR also says that Logan had 4 more years, we can only assume that he meant, in effect, 4 more FULL years.

No other statements appear in the SCR that could help out. It appears that the time problem was scripted in, and is not the victim of last-minute changes or ad-libs.

Thus, it seems that it is not possible to wrangle out some way to eliminate the "time problem" by number juggling or linguistic reinterpretation. The only way out is to say that maybe the numbers after the colors don't really represent years at all; they're just computer-generated markers. The only explicitly shown notification to City denizens is the color change of their lifeclocks. It isn't sure how the denizens would know when they've progressed to the next number, but the citizens could have access to computer consoles that are not shown. We see only limited evidence of traditional "years" in the film. (An A.D. year is shown at the entrance to Cathedral, but it is obviously a forgotten relic). This is hard to reconcile with Logan's statement "but I had four more *years*" after his Retrogram and Jessica's statement "I go Red next *year*", but is possible. We really don't know how the passage of time is accounted for in the City.

SECTION 6. RE-CREDITING THE UNCREDITED

Per the TV Guide site (see [5] at Appendix) and the IMDb site (see [2] at Appendix), the following bit players or extras were apparently part of the original filming, but were left unmentioned in the film credits, because of the cuts or other reasons. Credit restored! A belated thanks, folks:

Denny Arnold	Runner No. 1
Bob Neill	1st Sanctuary Man
Greg Michaels	3rd Sanctuary Man/Ambush Man
Roger Borden	Sandman Daniel
Ann Ford	Woman on Last Day
Jessie Kirby	Confused city dweller
Candice Rialson	1st Screamer in Logan's apartment
Joe L. Blevins	Last Day character
Chuck Gaylord	Cub
Mitchell Gaylord	Cub
Johnny Haymer	

Dick DeCoit
Johnny Timko

SECTION 7. LOGAN'S RUN NOTES WRAP-UP

Starting with the final script covered here, it appears that a good ½ hour of material was axed out to form the final print of LR (15 minutes alone due to the preview of May 7, 1976 in San Diego). Alas, the hapless film opened nationwide on June 23, 1976. Looking back now, nearly all that was deleted would have made a much better movie, but MGM's pre-screening and various committee-type coffee clutch meetings apparently told them otherwise. What would have been a very good (maybe even excellent) 2½ hour SciFi flick has been reduced to an unsatisfying 2 hour truncation that looks really jarring once you know what was taken out. The Review of Arcade Shops comes to mind, or the Ice Sculpture sequence. The Ice Cavern and Cathedral scenes are difficult to fathom without knowledge of the script. Even several basic City "vocabulary words" such as "auto-tender", "flameout", "Available", "Stickman" and "Wanton" which would have added some richness to the culture of the City were nixed.

Many of LR's ills have been blamed on Goodman's script through the years, but now that we can read the whole script in full it seems a lot of that blame is unfounded. The script filmed as-is would have had all basic film elements well explained with good character development, even with all the logical inanities: Why are there mazecars when they have teleportation? Why are the police called "Sandmen" with no Sleep Shop context to give the term meaning? (The same could be said of the use of the term "Sleep Teacher" at XSCR 19). Why do people have to die at 30, anyway? Why couldn't balance be achieved with everyone dying at, say, 60? There's apparently perfect, state-enforced population control, so what difference would it make? What happens to the Cubs after they reach 16? Why does Sanctuary HQ send over 1,000 Runners to Box without checking to see what happened to them?, etc., etc. Lovers of the Nolan-Johnson book would still be disappointed, but the end product would have at least been an artistically complete work in and of itself.

The original book/script was a *Blade Runner / 1984* sort of thing with a "SkyNet"-like computer and a heavy dose of '60s youth culture. It was really a VERY different story from what became the film. The novel explained that the world was in its present plight because of a **war** that the young had won over the old. The novel's big theme — that youth without old age cannot form a viable culture because the cultural continuity afforded by old wisdom is lost — is totally lost on the film. If anything, the film is diametrically opposite this theme. Old Man is lovable, but he is also a nincompoop who seems to know nothing but old T.S. Eliot poems. How will OM help the City denizens those first tough years outside the domes? Since the film seems to answer "who says he has to?", the film is quite nihilistic. The City folks are just incidental props for the film's hero and "the woman who loves him" to run amongst. Mr. David and crew followed the old "hey, it's Sci-Fi, so it doesn't have to make sense" theory, tossing in gee-whiz effects (like Jessica's entrance segment) and giving an emphasis to the sensual delights of the City with the "Perfect World of Total Pleasure" byline.

Also annoying was the gratuitous casting of York and Agutter, usually debited to director Michael Anderson. It seems that many aspects of LR were written around these actors at the sacrifice of the story. Supposedly, this choice of casting drove the decision to go from death at 21 to 30. According to Nolan at a talk he gave in San Diego, "They cast Michael York & Jenny Agutter, and there was no way either of them could pass for 20." Further, he expressed some cynicism about the fact that the producers cast actors, then wrote the story around them, rather than the other way around (see [6] at Appendix). The casting of English-accented actors for characters who are supposed to be in the former U.S.A. sets an oddly discordant tone which does not help the film's general sense of wandering through a story fraught with conceptual problems.

Consider too that many of the more bogus parts of the film are related to special effects which were the result of film production, and which can't be blamed on the script. The special effects in LR are quite uneven, going from excellent (Carousel, City miniature, matte paintings, the Ice Cavern itself) to only fair (dissolving runner, first

appearance of Jessica, destruction of the Ice Cavern, and those much-ballyhooed laser holograms). The state of the art in special effects just wasn't up to the task for a film of this sort in 1976.

I'm being very kind to the script here. To be fair, the worst absurdity in the film, the Computer malfunctioning just because it receives unexpected input, you CAN blame on the script. Why would a writer, in the mid-'70s, insist on using a plot device which by then was already a fly-blown cliché? Yet we should also acknowledge that the actual destruction of Sandman HQ and the City apparently occurs because of gun-blasts produced during the fight between Logan and the other Sandmen. This is at least a bit more tenable.

Note how in the SCR, both the "bad guys'" dogma (Carousel, renewal) and the "good guys'" dogma (Sanctuary) were shown to be based on lies. Thus, we see a general anti-dogma, "be true to your own instincts" stance. This still comes across in LR, albeit awkwardly. Thus, the release from state control displayed in the closing scene is made so overwhelming (for our heroes, anyway) that we are supposed to forget how hard that first winter is gonna be outside those safe, warm domes!

With the often choppy editing, continuity errors and simple story, LR seems a disappointment, especially considering that it was years and years in production, and cost \$9M to make. Even considering the compromises inherent in special effects technology at the time, it also seemed to squander what in 1967 was one of the best new ideas in SciFi, forming a great film making "lost opportunity". By the time it finally appeared on screen, many other dystopian films such as *A Clockwork Orange* (Warner Bros., 1971), *Z.P.G.* (Sagittarius Prods., 1972), *Soylent Green* (MGM, 1973) and *Westworld* (MGM, 1973) had already been released and had stolen much of the freshness that LR would have had. Even Woody Allen's *Sleeper* (UA, 1973) had already come out, lampooning the whole genre of post-apocalypse, state-controlled dystopia. George Pal (first producer to try his hand at making the film), according to some accounts, would have used a script based closely on the original Nolan-Johnson concept and retained Michael Anderson as director. That combo could have been the ticket. Still, the version that came out was very affecting to many people, especially those who first saw it as teenagers. And Jerry Goldsmith's score was fantastic.

APPENDIX. URL references in text (latest as of this writing):

- [1] <http://pw2.netcom.com/~rogermw/LoganScript.txt>
- [2] <http://us.imdb.com/title/tt0074812/>
- [3] <http://www.geocities.com/Area51/Dimension/5357/followx.htm>
- [4] http://www.racprops.com/issue1/locations_logansrun/
- [5] <http://www.tvguide.com/detail/movie.aspx?tvobjectid=104508>
- [6] <http://www.stellar-database.com/non-ISDB/LogansRun.html>
- [7] <http://www.geocities.com/Area51/Dimension/5357/remake.htm>
- [8] <http://www.transparencynow.com/Logan/logtable1.htm>

That is all. Now back to our "savage world", as Jessica called it.

Many happy renewals,

J. Rauner

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